

the orchestra is thronged with its thousand voices; in broad streams of sound pour out each well-defined phrase, with a full and telling energy, as with a voice of deep calling unto deep; the answering parts fugue in, whilst harmonic purity adds its soul of strength to all, and we listen entranced whilst Handel rolls out the sphered thunders of his hallelujah. The sculptor next essays, and the colossal statue towers up: in broad folds falls the drapery: lofty decision of expression marks the attitude, energetic fulness the contour, a dignified purity the whole treatment; and we gaze with wonder on the Moses of Michelangelo. The poet next succeeds, and then (in the highest degree) the elementary terms are no longer words, but living realities: the magnitude is magnitude of soul; the breadth, a world-encircling comprehensiveness of the intellect; the decision, a subtle and unerring exactitude of definition; the fulness, an inexhaustible depth and pregnancy of meaning; the purity, a celestial exaltation of language; and we drink in the inspiration of that most ancient poem spoken unto Job "out of the whirlwind."

It would be easy to pursue this mode of exposition further, and to show that in every variety of expression the same principle of inflection holds good in every branch of art; and it is easy, too, to object to this, that it is an argument more of fanciful analogy than of primary identity; but those who would advance this objection seem to forget that art being in its expression the offspring of idealism, the analogies of the separate branches are ideal likewise, and as such cannot be propounded with the precision of a mathematical problem. We cannot in every case convert the practical rules of any one branch of art into those of any other, as we would convert fractions into decimals; but the identity of principle may be seen, and by the mode of illustration I have adopted is, I think, shown as clearly as we can discern the integral-part identity of the decimal with the fraction; and the practical analogies that we can point out, though few in number, offer very presumptive evidence in favour of the ideal ones: the musical law, for instance, of harmonic progression which prohibits the monotony of similar motion, and the consecution of fifths and octaves, needs little more than the substitution of pictorial for musical terms to render it into the rule of painting, which forbids the repetition of similar lines and forms, and the monotony of equivalent tones of colour. The rule, too, by which the discord is used in music in opposing juxtaposition to the concord, yet connected with it by preparation, and led off to it again by resolution, is strikingly similar to the pictorial rule, by which the highest light and deepest shadow are brought into immediate opposition, yet harmonized by a just connection with their respective masses. The central identity of the Proteus, art, is further evidenced by the reciprocal influence of its respective branches: the architect supplies the painter with a subject, and the painter, in return, furnishes the architect with valuable hints of picturesque combination: the painter and musician inspire the poet, who in return inspires them: the margin of Michaelangelo's copy of the *Divina Comedia* is crowded with graphic illustrations of the text; and traces of a feeling are often perceived in painters and sculptors caught from some great preceding poet, whose spirit is long recognised in their productions.*

S. H.

ARCHITECTURAL INSTITUTE OF SCOTLAND.—The Institute met on Thursday, the 5th instant. Mr. Rhind in the chair. A paper was read on "The National Monument of Scotland," by Mr. George Cleghorn, of Weems. The paper concluded by strongly urging the people of Scotland to carry the magnificent work to a conclusion. It was stated that Mr. Linning Woodman had received a letter from a Scotchman in London, offering to give no less a sum than 10,000*l.* if the people of Scotland would bear themselves in earnest for the completion of the monument.

* To be continued.

THE EXHIBITION BUILDING.

THE evidence taken by the recent commission has been printed, and will very soon be placed before Parliament. We are able to lay before our readers some of the leading points elicited in the course of the inquiry. First, as to the cost to the Government of purchasing the building precisely as it now stands. Sir Charles Fox stated that the contractors had received from the Royal Commissioners about 140,000*l.* for the use of the building, and that the latter declined to entertain the question of its purchase, though they still had the power of buying it for a total of 205,000*l.* The value of the materials, to pull down and sell, had been estimated at 33,250*l.* and the labour and materials had actually cost the contractors 160,000*l.* Some private *bond fide* offers had been made for the purchase of the building, but they would not entertain them till the Government decided; and, under all the circumstances, the price to the Government (in addition to the 140,000*l.* paid by the Royal Commissioners) would be 65,534*l.* besides the cost of maintaining the structure from the 1st of December last, and interest on the difference between the amount already received and the total price to the date of the purchase.

The next item was the cost of the extensive alterations necessary to render the building of a permanent character, so as to require only ordinary repairs for fifty years to come. The estimate for these was 26,000*l.* Another important part of the inquiry related to the cost of taking down the building and restoring the site, and re-erecting it in some other situation. In this operation, the above alterations for making it permanent would be included. This cost would be 61,500*l.* assuming that the building was only removed within a carting distance, such as Battersea or Kew, and that the site should be as favourable for the foundations as in Hyde-park. A permanent structure, therefore, in another place, exactly resembling the present, might be obtained for 127,334*l.*—always in addition to the amount already paid. If made permanent, the annual cost of maintaining the building in good condition, including painting, without reference to its application to any special purpose, would be 5,000*l.*

Mr. Dilke's evidence was limited to the details of a suggestion made by him for removing to the present building some portions of the contents of the British Museum. He dwelt upon the overcrowded state of that collection, and the intended outlay of 200,000*l.* for an addition to it of the side towards Montague-place; which might be saved by taking advantage of the great capabilities of the Exhibition Building.

Mr. Fleming, the head gardener to the Duke of Sutherland, at Trentham, gave some evidence on the proposed conversion of the building to the purpose of a winter garden. Separate portions might be heated to any temperature; but, generally, a sufficient degree of warmth to exclude frost was all that would be required. He suggested acacias, oranges, citrons, camellias, rhododendrons, fuschias, balsams, &c. as the kind of plants to be introduced, and estimated the necessary labour at 500*l.* a year (exclusive of staff); but in reference to other points that were suggested, admitted that it would be insufficient.

Sir Joseph Paxton urged the same appropriation of the building, and entered fully into its details. The only departure he would engage from a moderate temperature, would be in one small portion of the building, which he would appropriate to the Victoria Regia. He objected to any reduction in the size of the building, and thought no site could be better for it than Hyde-park. He submitted a view, plans, and estimates, for its conversion to the purpose in question, including four brick towers (coated with ground glass) at the angles, for the ventilating shafts. This project included semicircular additions at the east and west ends, with buildings for gardening purposes; and an entrance and exit in the Kensington-road, for the passage of visitors, by staircases, across the Drive into the gallery-floor of the building. His estimate was, for ground-work in the interior, 5,000*l.*; heating

by warm water, 7,000*l.*; walks, &c. 5,000*l.*; the proposed additions, towers, entrances, and improved ventilation, 32,000*l.*; contingencies, 3,000*l.*; making a total of 52,000*l.* The cost of maintenance would be 5,000*l.* a year for the building, and 7,000*l.* a year for the garden. He should have wished the building to be opened gratuitously, but as it must be self-sustaining, a small admission-fee must be charged,—one penny on certain days, and more on others—with yearly tickets. A much better building for the purpose, by beginning *de novo*, and introducing various improvements in design and construction, would probably not much exceed, in cost, the alteration of the present.

Mr. Kelk represented the injury he had sustained by being unable to sell his houses since the Exhibition Building had been placed in front of them. No other cause had prevented their going off, and applicants were now only waiting to know the fate of the building. He had contributed 1,500*l.* towards obtaining an opening to the Park at Prince's-gate, and would give 3,000*l.* more rather than have the building made permanent. No building there, however handsome, could be otherwise than injurious to his property. He had already lost 5,000*l.* in interest, ground-rent, &c.

Mr. E. Hawkins, of the British Museum, stated that that building was much too small, and its Grecian architecture the worst possible for the purposes of a museum. The Exhibition Building was, however, a mere case, and the expense of constructing a museum within it would be quite as great as that of erecting a new building in the best possible way for the purpose. If the sculptures were removed from the British Museum, they ought to be accompanied by the coins, medals, bronzes, vases, and even the library. A building of iron and glass attached to the present Museum might possibly be very beneficial: and the building in Hyde-park would be well suited for the reception of casts from the marbles in the Museum, and of all the best statues in Europe.

Mr. H. Cole, on the assumption that the National Gallery is to be removed to Hyde-park, proposed the immediate appropriation of the Crystal Palace to a great educational institute, combining many important objects. Among these were a trade collection (already in progress of formation in the building), and collections in aid of the objects of the museum at Kew, the Museum of Practical Geology, the School of Design, the British Museum—especially an archaeological collection, &c. &c. All these establishments were suffering from want of room, and it was most important to use the existing building. The School of Design should be at once removed there. As the building was not the best that could be devised for these purposes, he proposed to lease it only (at an estimated cost of 14,000*l.* a year); and believed that the advantages to be derived would lead the public in a very few years to demand and pay for a better building. It was important, however, to begin at once, and make the best possible use of the covered space, so much wanted for many useful purposes.

SCHOOLS FOR YARMOUTH.—The want of school accommodation at the north end of Yarmouth being much felt, it is proposed to convert to the purpose the old Benedictine Priory, adjoining the churchyard and parsonage. This belongs to the Dean and Chapter of Norwich, who have agreed to convey it to trustees for the school, free of expense; but as the buildings are now under lease for a term of years, it is necessary to purchase the tenant-right, for which 600*l.* are required. It is proposed, by the conversion of old buildings and the erection of others, to provide accommodation for 750 children in three school-rooms, with class-rooms to each, and two residences,—the whole to cost, with the site, 2,300*l.* The old hall of the Priory, now used as stables and hay-lofts, 52 feet long, by 30½ feet wide, will be the boys' school—a noble room, and well worthy of restoration for so good a purpose. We wish the committee success in their endeavours, and shall be glad if this notice procure them any assistance.